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difficult to see why *agam* in *Opinor, sic agam*, is translated "I may put it this way." Surely, Professor Kelsey would not regard *agam* as subjunctive. *Vident et sentiunt idem quod vos i. e. videte et sentitis* is of course a misprint. The use of "thee" and "thou" is given as an English parallel to the retention of such archaic forms as *duint* (70, 17) in prayers. A closer parallel would be our use of the archaic subjunctive *e. g.*, "Thy Kingdom *come*, Thy will *be done*," etc. These few instances will suffice to illustrate what may be regarded as the faults of the book, but they are neither numerous enough, nor serious enough greatly to lessen its usefulness. Throughout the notes there are frequent references to the grammars of Allen and Greenough, Gildersleeve, and Harkness. After the notes come a few pages of "Helps to the Study of Cicero" which will be found useful especially to teachers. The last 150 pages of the book are devoted to a table of idioms and phrases and to a good vocabulary in which all long vowels are carefully marked. The book may be confidently recommended as an excellent edition for the use of preparatory schools.

H. C. Elmer.

Cornell University.

Some Hints on Learning to Draw. By G. W. CALDWELL HUTCHINSON. Art Master, Clifton College. MacMillan & Co., London and New York, 1893.

A book on "Learning to Draw" which starts out, in these days of rabid excitement about "manual training," with the assertion that the education of the eye to *see* is of more importance than that of the hand to *do*, cannot fail to interest one to look farther into its pages, which it is much to be regretted do not sustain this interest.

That the hand will obey the eye is a most valuable point to make, and cannot be too strongly insisted upon; but the hand will more readily obey the *mind*; and after the first promise of training the eye to the direct observation of nature, the author falls back into the old method of establishing *rules* to see by, and a system is formulated quite irrespective of some obvious effects which the eye ought to perceive.

The most elementary knowledge of perspective would show that a rectangular solid cannot be placed in such relation to the spectator as to exhibit three of its sides, and the appearance of only two of them be affected by the position; yet in the example given in the book, the one side is drawn full size; and as in figure 13, p. 36—"particular notice" is given that "G H is *not a receding line*." This is fundamentally wrong *as observation*, and is only admitted in the poorest sort of mechanical parallel perspective. Figure 6 shows this even more clearly, as it would be impossible for the observer to look along a line of such extent as

that covered by objects 1, 2, and 3, and not be conscious of the line rising.

The idea of bald, fine outline as necessary preparation in drawing is now obsolete, and the importance given it in this volume is too great, for we have found that in teaching art (of which drawing is the basis) as *education*, not a *trade*—that human minds are very varied in their ways of acquiring the *same* knowledge. Some students require to make in clay or other plastic substance the *concrete*, in order to understand the outline; others require masses of light and shade to comprehend this. Some, of course, perceive the abstract form readily, for outline *is* abstract, the most so of any method of rendering which is practical, and it is not easy, but extremely difficult to divest relief of its complications of light and shade, and give the pure line.

Regarding directions for self-help it is certainly not so good a method to measure the greater distance by the lesser, as the reverse; for it is much more reliable to estimate by means of the pencil you hold up to the object for this purpose, the smaller distance upon the larger, which you *first* take, than to shift your pencil along to test it by the other methods, which must leave you still somewhat uncertain of your proportions.

All such statements as: "The eye sees what the eye brings means of seeing," and "the report of the eye is the truest report that can be carried to the mind by any of the senses," are advantageous and wholesome; and the pity is that all which follow are not based upon this text instead of so much upon calculation.

I think most drawing instructors will agree that it is radically wrong to start a drawing of a cast of a leaf, as advised on page seventy-nine—by locating the principal veins first, because "it will be found easier to draw the stand or mount for the leaves last, as it is generally more difficult to place the leaf accurately in the stand than to place the stand accurately around the leaf. This is so because the proportions of the leaf are more easily obtained than those of the stand." This is exactly the opposite of William M. Hunt's advice, which is elsewhere through the book repeatedly urged to "get the *big* things first! One should have their plot of ground, and then build on it, rather than run the risk of making their plans too large.

The illustrations, barring the false perspective, are for the most part good, and well chosen; but all such books only tend to convince one, (if farther proof is necessary,) that drawing cannot be taught by the written word, or by diagrams, or systems of measurements—or the most minute directions how to prepare "to begin." It requires a practical experience, and contact with the teacher, to accomplish this.

Howard Fremont Stratton.

*School of Industrial Art,
Pennsylvania Museum, Philadelphia, Pa.*